Very rough notes for subject index on M-1829

[redacted]

Must Remain in
Transcription Room

pp. 2, 3 & 4: Octave, as expressed by a day's work.

pp. 4, 5 & 6: Conscience, analogy to moving a stone.

pp. 6, 7 & 8: Rhoda, her birthday. - SPEC. OCCASIONS

pp. 10 - 20 : Confusion, due to not understanding relationship of objectivity to me as I am which in turn is due to not being clear what I am in ordinary way. Need to clear this up first and explanation how.

Aliveness, how without it one cannot Work. What it means.

Aim, as necessity for having clear answer to question: Why should I Work?

pp. 21 - 27 : MIND: Imagination, what it is and how it functions as useful part of mind.

Fantasy, (same as imagination)

pp. 28 - 30 : Work, very theoretical - atoms, nucleus, circles and spirals. the quantum necessary to leap from

pp. 31 - 33 : Wish, In order to make it stronger, intensify it. Not length of time but intensity that counts in any given effort.

pp. 33 - 37 : Responsibility, to straighten out disagreements and misunderstandings.
how to understand our responsibilities to G.

If I were looking up the above words, the material listed would be helpful on the following: Octave, Confusion, Aim, Aliveness, Imagination, Fantasy and Wish.

Judith Raiguel from transcription copy.

M-1829

Sunday 26 April, 1970
Group II Barn
Lunch and Coffee

Lunch

Mr. Nyland: "I asked Priscilla, wouldn't it be nice to have a school without schoolwork? Because every Sunday morning she has to spend some time in catching up. And then I thought of that, and really, we have a school here, without any schoolwork. Because no one requires you the next time, for a weekend, to tell how much Work you have done. You're encouraged to Work when you're here, and of course physical work can help you, and stimulate you. But unless it is translated, during the week, into a different kind of Work, -on yourself. But no one asks you before you come then, on Saturday, how is your schoolwork? And, of course, as a result, you don't get any grades either. Because I will not know what you have done during the week, - and maybe you did a great deal, and over some time it might even show, but I cannot give you a diploma.

And so it is a school without schoolwork. Concentration at the time when you are at school, and the utilization at the time when you are here, Saturday and Sunday, mostly, concentratedly, trying to Work and work together, then you derive, I hope of course, some benefit from it.

It should be a rule, if you could make it, that when you start on a Saturday or Sunday that at least for half a day you work concentratedly on that what you intend to do, with which you start out. That there may be a little break once in awhile for some coffee and so forth, but go back again, and work then, honestly, for half a day, if possible the whole day.

That, I think, would be an excellent task, because ~~you~~ several have every once in a while a certain point at which you want to leave it. The kind of a task ~~which~~ is expressed by a day's work is again like an octave. And there are two points in that particular progress where you will feel a certain effect. Rather, if you are sensitive, and you see what you are doing and you come to a conclusion that at a certain point, you don't want to go further, that you would like to do something else. And there may be perfectly good reason for it, but many times, you let it just go, at the point where it should need special attention.

That first point of course is 'FA'. You run on your initial ~~initia-~~energy, from 'DO' on, and it goes 'DO', 'RE', 'MI'; Also, that one can describe and analyze what takes place during the little time when your energy is running out, and it is not really fed by anything special. But what becomes important is 'FA', And if, at that point, there is not some kind of a condition that helps you to get across that, and get into the next Triad, you will give up, and you will find a perfectly good excuse why you should not continue.

If you can overbridge it, and many times you can make a day as if the 'FA' is at the middle, that is, at lunch time; so that the morning is 'DO-RE-MI', initial energy with which you start, and work honestly until the 'FA' bell rings. Then when you go back, you have the 'SOL-LA-SI' ahead of you. You have been fed, in more ways than one, and it can provide for you a certain shock, as if from the outside. The conditions then start to help you. But then you reach, towards the end of the afternoon, the 'SI-DO', and that is really one of the most difficult periods. Because the 'SI-DO' is so close to the end, that you would like to believe that it is almost the end; And a little bit of a finishing touch is really not necessary, because

that what has been done has been sufficient to give the idea, at least, to you, that it can be useful enough.

To finish up, until the last moment of the 'DO', so that really you can see that what you have done is completed, as much as you can make it complete, hundred per cent, that the last steps are much heavier than the beginning.

(At that 'SI-DO' you need something very special. It is a question for 'SI-DO' always to consider one's Inner life. At 'FA' you are dependent, and can remain dependent on the outside conditions. To what extent your Inner Life helps to create outside conditions at 'Fa', that is another question. But at 'SI-DO' you are, as it were, on your own.

(Meow of cat. Mr. Nyland: Our Diamond? Oh my. Well, a little music won't matter very much. (Cat continues crying.) I'm afraid you have to. . . Do you recognize the voice? It's the voice of Beautiful. Sometimes called Diamond. (Margorie says something.) Mr. Nyland: That's all right. If he stays quiet it's all right. (Cat meows) That's his acknowledgment, I hope.)

'SI-DO'; the 'SI' is an inner wish. It is the wish within yourself to complete what you have set out to do, for your own Conscience's sake. It has very little to do with the outside world, even in recognizing what you have done. You are the only person who really knows. When one plays the same music, and one studies it, and wants to get it complete and really correct, let's say, as if for a recording, you have to work on that last kind of a thing. There is always something, like it may be a tremelo, or some kind of a rhythm that you just miss, or a couple of fours against threes that are not entirely right; and the world, when they hear it, they don't care, Because they don't hear it, really, in the way you hear it. But your inner heart hears it and it is the

satisfaction for yourself, I say with your Conscience, that you must know, that you want to complete it, and that is exactly where your honesty will have to come in.

If you look at a day, like Saturday or Sunday, as an octave day, then you also know that towards the end, when one is ready to have coffee - how often I've said, when you start, stop at a certain time, when it is right; and don't prepare for stopping too soon. Work honestly, till it it is 5 o'clock, to walk fifteen minutes to the Barn, if you want to allow that, it is all right. Make up your mind when you wish to stop. Then adhere to it, and don't let anything make you deviate from ~~on~~ that particular - [- (cat meows) you have to do something, it's not right -] Don't let anything make you deviate from what you originally agreed on - with your Conscience. Your Conscience has to play, gradually, much more of a certain part in your life. Your Conscience has to become a voice. Your Conscience has to become audible. It has to learn how to speak. Because many times it doesn't want to speak and sometimes it's unable. Your Conscience is very small to start with; this kind of a conscience which is in accordance with certain Objective measurements is not [~~well~~ really developed. And in order to give it enough interest that it ought to grow up, you have to do something, that you have to admit the willingness to have a Conscience within yourself.

This is a very difficult thing, because when you have a Conscience, and you have wanted it to be there, you're under obligations to follow what that Conscience will tell you; if that then could become the truth for you, it's not very easy. Every once in a while you would like to rationalize yourself out of it; and it's many times the reason why you don't want to hear it, even if it speaks.

The honesty which again comes in when a person wants to have a Conscience, must be based on the desire for growth. It's not necessary to have it in ordinary life. That is fairly easy. But the Conscience, for yourself, must start to speak during a day, when you are working, when you are at school.

Because that is really your school work. You do that, at the same time, when you are physically engaged. You see, it's ~~there's~~ nothing like a rock that won't move. It's really a beautiful thing to see: how can you make it move? How can you get a crowbar somewhere, so that it starts to wiggle? And then, when it is a little bit loose: how will it then roll up a little wall or other stones? And you have to study: where is the point of gravity of the stone, and where will your crowbar have to go? And what kind of leverage is necessary? And particularly, when you work together with different people, it has to be understood among the group what happens to a stone so that you are not contrary to each other and take away what attempt is the ~~effects~~ of one person by your good intentions on the otherside of the stone. Every once in a while, you have to wait to see where that equilibrium will go, and study it, and agree, and then this is teamwork for moving a stone. So that then the stone becomes part of the group, and the group as a whole thinks, and many times must feel, and have already within themselves a certain idea of what is rebellious in a stone. Why doesn't it want to move the way you want it to be moved? And you have to have a great deal of patience with that. You don't get it all the time by wiggling, because that is a little useless. But you have to see what happens when you put a crowbar at a certain place, and you have to support it to see what kind of weight then a crowbar can lift up. And that then, when it is high enough that perhaps you can get underneath it with your hands, without running

the risk that if the stone falls back then your fingers may be crushed. Of course, there is timidity in that, not enough knowledge; but the stone is very much like stalking wildlife in a forest when you want to hunt. It's very much like fishing, when you are after one particular fish, and study the habits of such a fish; like trout in a stream, just for the sake of wanting to show for yourself that you are superior than an animal.

You are, and can be, superior to a stone. But a stone has its own weight. And it also has its own momentum, when it starts to fall over a little bit. And a stone also has many sides of the surface, representing its own manifestation. A stone may be crystalized, but it has properties; and the point in moving a stone is to study where does it go, how will I attack it? Each stone has an Achilles' heel. You have to find it. And therefore, it requires that kind of a study.

One has to find the Achilles' heel of your Conscience. Because if you do not touch it there, your Conscience will not be in contact with you. You have to learn how to find a Conscience, first, and then you have to teach it a language, and it has to be your language.

You see Rhoda is sitting next to me. It's her birthday, yesterday. And here she is. I mentioned something last night. What is Rhoda, for me?, what is Rhoda for us? And then I asked Priscilla to sit next. (why?) You see in a family the younger generation, children, even aunts, uncles and so forth, all belong to a family. And there is a pater familias who takes care of them if he can. And there is something as a bond of fellowship, a relationship; so that when a birthday comes up (for) any one part of the family, the whole family belongs in that birthday. And they congratulate each other, (for the fact) that some one has a birthday. That is why I asked Priscilla. And I did not want to ask

Wesley. Because Wesley and Rhoda still are in that sense belonging to whatever the conditions were on Earth and it would be a perpetuation of that. With Priscilla it's different, because she is a different generation. And Priscilla must never forget that she sat at this table with the birthday of her mother, and that it has a meaning for her, for her future life.

But you see, what is Rhoda? Rhoda and Wesley both are the oldtimers. They are my friends, and have been, for many, many years. They are practically the only ones who ever have met Gurdjieff at that time, who at least saw him and heard him. And it is from that particular period, when I came back from Paris, when Gurdjieff asked me to start a group. Wesley and Rhoda were the first ones who came to that group, now I say, many years ago. More than twenty years ago. And all during that time there was an exchange between us. And particularly with Rhoda, because it needed at times certain ideas, which then ought to be clarified.

You see it is difficult for a woman sometimes. A man can find his way in his world, when he is professionally engaged. But when a mother or a housewife, or taking care of a house, with her own ideas and wishing to do certain things, every once in a while is in difficulty, not knowing exactly where is her place then in Work. And it is that kind of assurance which is necessary, and which I would like, I would almost say now, to cement so strongly in Rhoda, that she knows that whereever it is, always, Work has a place. And that wherever she happens to be, the Barn is for her, and that the Barn will respond, at any time, to whatever condition she happens to be in.

Work is much greater than husbands or children. Work is much greater than friends. Work is much greater than the totality of

all the personalities of the Earth. Work is, in relation to one's own Conscience, a replica of the direction in which one wishes to go in growing up and away from Earth. Work belongs to a different kind of a sphere. That is why Gurdjieff talks about harmony of that kind of a sphere for a man, because it is unearthly. It does not belong, not even to the angels. It belongs to something deep down that is within oneself and we simply call it one's ordinary Magnetic Center. And not so ordinary at all. It is the one unique realization of what one is in oneself, in essence, and essential truthful quality. And I would like for Rhoda to understand that on this day, as a birthday, and supported by Wesley, supported by Priscilla. Supported by all of us. So that you will have towards Rhoda the same kind of attitude that I have towards her, which is of infinite gratitude that she has been with us all this time and that she could be counted on and that I can not find anyone else who has been as loyal as she has been.

"So, Rhoda, for your future years, how many I do not know. But in reality it does not matter at all.

How will I say it? It is like, for me, a birthday in Infinity.

So you drink to your mother. And Wesley, you drink. And you drink for your future.

And so, Bill, we play a little bit.

Coffee

Mr. Nyland: So may be we find hidden treasures down below the Barn. It would be a very good foundation, wouldn't it. All kind of coins, the deeper we go, maybe more. The more we can build with the structure on top. And in the process of the Barn itself, it can be converted into a different kind of material. Where will we put this little coin? 1868. Anyone, ~~here~~ ideas?

(We were going to do a collection, saving the things we dig up.)

Yah, Yah, we can, of course, you know? After a little while we could make a museum out of it. And then we could say, with the coin somewhere in the center, ~~it's~~ a gift from Michael, or things of that ~~sort~~ kind, no. I hear you are collecting, aren't you Harvey?

(Harvey Greenwald Yes, sir.)

(Mr. Nyland) Don't let it grow too big. But it's good as a symbol, isn't it. Could it become a reminder? If a reminder, where can we put it so that people could look at it? If we make it, put it in a piece of sealing wax, and put it in the exact center of the bulletin board. So that all the bulletins, whatever has to do with activities, are centered in this coin, and that reminds you. This we {found in ~~dug from~~ the ground. What can we find in one's head.?

It's very earthy. . . it's old, too. What is it really? Do you think it's a . . . it's a United States coin, isn't it? Anyone who would like to touch it can pay me five cents. (Laughter) Are there any touchers? We're not in business yet, are we, huh? Well, it's there, I won't forget it. We'll do something worthwhile with it, all right? But you see we have to find someone from Seattle who comes to uncover it for us. But whichever it is, as past now, it is now here in the present and then from then on, it can be used for the future, as a symbol.

All experiences ~~for~~ of oneself could come in that kind of a category. And what we really know of the past, is what it gives us to be what we are now. And to what extent you can then extract from what you are for the purpose of future building. That is always the problem: How to change your personality into becoming an individual. And sometimes it's quite confusing. Of course, one doesn't know very much about that kind of a future. There are no means of describing it at all.

Someone sent me a little note saying he was confused. Who was it? Huh, your name, huh? ~~(Name given)~~ melvin: "melvin." Yah, that's right. You're confused. I thought, you see, instead of having a little tete-a-tete, talk, we might profit by it in discussing it now. But you tell me, what is the confusion?

(Melvin?): Well, I don't know if there is one---now.

Mr. Nyland: All of a sudden, disappeared? There may be different reasons why it disappears, you know. It can be put ~~in the~~ back in your memory, because ~~and~~ other things have already crowded in on it, ~~and it~~ doesn't have the same value. And also, when ~~you have~~ it is a confused state, and one wants to talk about it in the presence of other people, the fact that you might have to do that will make it already less confusing. Or only what you want to talk about, you don't want to give away that there is confusion in you.

Let all those things go. There must have been something that made you write a note. And I'm quite certain the possibility of confusion ~~does~~ of course exists. You're not the only one. Everybody gets confused at certain times. For some people it lasts ~~for~~ a little longer than for others. And there are several people who are constantly confused.

But I think, by looking at one's confusion and walking around it, looking at it from all different angles, even if the confusion could be actually formulated; and you can write it up, and see in what way it relates to different experiences of yourself.

You haven't been to many groups, have you? Don't you live in Jersey? And you only come to the Barn. Do you come to Wednesdays?

melvin (?) (No, I don't.)

Mr. Nyland: And how long have you been coming?

melvin (?) Um, I've come...every other weekend for about three months.

Mr. Nyland: And what have you read?

melvin (?) Um... I've read, you mean in terms of All and Everything?

Mr. Nyland: Whatever it is you have read about Gurdjieff.

melvin (?) I've read All and Everything once. . and (undecipherable)

Mr. Nyland: Have you ever taken All and Everything after you have read it once, to see what was in it for you? And, particularly when we have been talking on Saturdays and Sundays, Saturdays, about Work? Are you clear about what is meant by Work on yourself?

melvin (?) (Very low reply) It's hard... Its hard for me to ... Um...

Mr. Nyland: The conclusion of course when you make that statement is of course that you're not clear. Because if you did know, that is, if there was clarity as to the meaning of Work on oneself, of course you would be able to say it. I don't blame you for not being clear about it, but it's not a question of hard to answer or not. You cannot answer it, that's it, Finished. It's quite correct.

What do you think when that phrase is used, and you read it in All and Everything, or when we happen to talk about it, how do you interpret it? Or perhaps it may not have any particular

meaning for you at the present time, because many of the ideas may be a little strange. It will take some time to work them away.

Melvin (?) It's ~~easiest~~ best for me to speak ~~of~~ about it in terms of the physical movements ~~body, physical movements~~.

Mr. Nyland: ~~And~~ But what is the aim?

(?) To have something aware ~~of me~~ ... of me ....

Mr. Nyland: And what is the aim of that? See, it may be difficult...

Melvin: (?) Well.

Mr. Nyland: Huh?

(?) Well, I'm not happy with myself ~~the way~~ as I ~~am~~ have been.

Mr. Nyland: That may be. But will that information of something becoming aware of you, will that help you?

(?) Well, I can't say, I don't know. I can only try.

Mr. Nyland: Well you have ~~several~~ to have a reasons why you want to do it, and if that is based on the condition in which you are, which you don't like, it may be a good motivation. But when it is a motivation and you look for something, then of course in order to change yourself, or to make a different kind of a person out of yourself, you must also have some kind of a hope that ~~that~~ what you are trying to do will lead to that ~~kind of an~~ particular end.

You see it is not a question of a ~~kind of~~ medicine ~~which~~ that is given on good faith, because the doctor says that you ~~are~~ 're sick. You want to get well, so you take the medicine, but there is no real relationship, ~~but~~ then only the doctor says so.

Melvin: Right

MR. NYLAND: See, one has a facts for about oneself, which one gets by thinking about oneself, and that what you are is not the way you would like to be. But then when you start to think about it, what is it that you don't like? And if you then say, I would like something different, how do you know that that is really what is ~~good~~ right

for you? How can you determine it? If I go ~~along~~ a road, and there is a point at which I can turn left or right, and I choose to go left, why don't I go to the right? And I can say I don't like it, but maybe it goes through all kinds of bushes; or swamps; or (trees); or what, how do I know that it is not right for me to go that way? I have to have a certain basis for that. Because you must compare yourself, when you say: 'I am this way and I don't like myself.' The comparison is what you believe you ought to be. A description of a certain ideal for yourself and, of course then ~~there~~ you have to hope that you can get there.

So there are several things involved in it. First, what is it that you expect of yourself, that you wish to become? And it ~~may be~~ maybe quite clear, in accordance with certain examples you see, ~~near~~ of whatever there may be in your imagination, or your definition of what a man should be in this life. And accepting conditions ~~as~~ for whatever they are, you could describe how you would behave, or could behave if you knew how, or if you had the strength; or if you had enough control.

But then the question is still: If I now start to function as is prescribed, by trying to have something that becomes aware of me, what has that to do with my changing over into becoming an ideal person? I have to take that on faith, but still there has to be a very definite reason why I want to take that particular road. Because if I don't like myself, and I sit and think about it, and I take a book, and the book appeals to me because it's a description of, let's say, Thomas a Kempis; and I then say it would be nice, or the Letters of the Scattered Brotherhood; or any kind of a thing of that kind of literature that appeals to you, and you say: 'It would be very nice if it could be like this, holy like a priest;' or whatever it ~~could~~ may be that could be come an ideal. ~~And~~ Then it is much ~~and much~~ more logical to

say: 'Let me try, in ordinary life, to become like that.' If I read the Ten Commandments and I try to act in accordance with them, it certainly is worthwhile to try it, until I come to the conclusion that I cannot do it.

How many different roads have you even tried? And why is Gurdjieff appealing in this particular case? It has little to do, as yet, with the possibility of changing yourself. Unless you hope for it, in the same way as you accept a medicine from a doctor, hoping then that it will cure you and you won't be sick anymore. You see, that is what causes the confusion. Because there's no relationship between that what is given as a method which you have to follow, or apply, or certain information of an objective kind, and the state of yourself. It has nothing to do with the acquisition of a dexterity, like in ordinary life. These kind of ideas as they are given, don't mean anything as far as your ability to talk more, or to be clear in your head, or that you are becoming brilliant, or that you have artistic ability, and all that that could be developed. And when I don't like myself and I describe myself as a person walking on earth, and I would like to be a little different, or whatever, then where is the accent of what I really want to become?

You understand what I mean? The clarity is in yourself; not the clarity of not knowing what to do, if you want to do it. But the clarity is: if I do it, what good will it do to me? And I think this is true for every person. He should ask himself: why should I want to Work on myself? There has to be a much more definite aim than I just would like to change myself, or I would like to be such a thing that I can like myself a little bit more. Because that's a very, almost quite superficial, (?). It's like having a cold and I take some medicine for it. No, a person has to find out first that there is something organically

wrong; psychologically organically, not just a little bit of a cold. And maybe I don't like myself, Well maybe I don't today, but tomorrow it's all right; Or I can rationalize, and then accept myself after a couple of weeks.

What brought you to the idea that Gurdjieff could help you? What made you read All and Everything? And then, when you had finished, what did you get out of the first reading? What do you do in daily life?

melvin: (?) My job?

Mr. Nyland: what?

melvin: (?) You mean my job?

Mr. Nyland: Yah, yah, what kind of job?

melvin: (?) I work in a library.

Mr. Nyland: Library. What do you do in the library?

(?) I classify letters. File and classify papers, and letters.

Mr. Nyland: Would you consider yourself an intelligent person, interested in a variety of different things, to satisfy your mind? Do you read a great deal?

melvin: (?) I don't read books, anymore. I read newspapers, but not a lot. I read the newspaper, so I don't read too much.

Mr. Nyland: You think a newspaper can confuse you?

melvin (?) Yeah. Well, I don't know.

Mr. Nyland: What do you do when you sit home, after a hard day's work at the library?

melvin (?) Well, now I'm trying to do different projects around the home, different things in which I can be doing activities for physical movement.

Mr. Nyland: Also, the question is: What for?

melvin (?) Well, so that I can observe myself, make Work attempts.

Mr. Nyland: But that brings it back again to the question of, why observe yourself? Because someone told you. But there has to be something

of a response in you, that the question of observing yourself, or to become aware, and then acquire facts which we call 'Absolute'. That it has a definite meaning for you, somewhere within you, that you feel it would be satisfying to have more of such facts, in order to have that what is within you grow up, or give you more understanding. You have to make a bridge between that.

Are there questions in your life?

melvin: (?) Everything is a question.

Mr. Nyland: No, not everything, [illegible]! You have tastes for certain food and there's no question that you like it. Lots of things. I'm quite certain you enjoy and you want to do it for the purpose of doing it. No, no. There are lots of things we like. When we talk about Inner and outer life, does that strike a kind of a note?

melvin: (?) Can I go back to what you said before that?

Mr. Nyland: Yah.

melvin: (?) Um. When you say I like, there are things I like, it's true, and then it isn't true. Maybe I like them in a sense, and then, in another sense, I have misgivings about what I eat one day because of conflict. I have a lot of conflict with....

Mr. Nyland: When you like it one day and not the next, why do you think that happens? What kind of thoughts do you have then about what you eat? Let's take it very plainly. Do you like potatoes?

melvin: (?) "Yes."

Mr. Nyland: When they are special, let's say, French fried, or mashed, or in the skin, or what, enough butter, with parsley?

Try to make a little list of the things you really like, not necessarily superficial, but the kind of things you like today, and you think you might also like a month from now, and that

you have already liked for several years. Try to become a little bit more clear ~~about~~ how you function. That is the kind of thoughts you have, as I say, when you sit in the evening, and you let your mind roam all over the place. What is it that you occupy yourself with regarding expenditure of time? What are your tastes, when it is expenditure of money? What is there in you as feeling, for someone else, or for yourself? What is there at the present time, that is likable enough ~~that one~~ to be considered by you, as something that could belong to you, that you would like to keep? Not to talk about the negative qualities of having things ~~you want~~ that you ought to change. Let's get a firm basis, first. What are you, as a young man, growing up; with what ideals, with what interests, with what you say, and it's the truth as much as you know about it, and it is really sincerity? At the present time. It has nothing to do with objectivity at all. It has to do with being a young man in this world and, as I've said a few times, trying to get along. Are you kind? Do you consider other people? Do you like to read about persons who might be an ideal for you? Autobiographical, for instance. Have you ever read--written anything of your own? All these kind of things really belong to find out first ~~really~~ what ~~kind of person~~ you are, before you start saying what you are not. Do you have your feet on the ground? Do you lose your temper? Are you unnecessarily worrying? Are there responsibilities which you have to take, which you don't like?

We used to make long lists of what we were, and what we liked, and what we didn't like, about ourselves; as honestly and as truthfully as we could write them up. We used to make lists, of that what one had experienced, and that what I would like to experience, but, for some reason or other, I could not experience them.

We used to describe what we were when we were ten years old, and then what we thought and what we expected of life. And then when we were twenty, and what kind of viewpoint we had then. And, if one was old enough: what at thirty? What was an ambition of myself, that I would want to do, for which I would be willing to give time, energy, and sometimes money? Did I expect from others that they liked me, or respected me? I write up: 'I was subject to flattery, because so and so I care for, told me I was wonderful.'

It is that kind of thing, that gives you first, much better picture of what you are. And it is very necessary to start with these kind of things; because I have not even touched on what is really important. What is really important is: How deep can I live within myself? What kind of considerations can there be in my mind when I am stuck in a thought, and I want to solve a problem I have? What kind of avenues will I walk, in order to eliminate worry? What cleverness is in my mind, to use certain opportunities, in order to get out of things?

"I'm describing an ordinary person, but a person who is alive to his existence; And who has, of course, ambitions, and talents, and he wants to develop them and he says he wants to grow up. And whatever it is as a description you might want to make of yourself at the age of 50 or 70 or 80, it doesn't matter. But if you can, write it up. And if you cannot write it up, then sit and think and see, in that kind of a contemplation, if you can have a certain picture of yourself.

"yes Now are we . . ." (~~tape over~~) END SIDE ONE

SIDE TWO: MR NYLAND: "So whatever the confusion is concerned with, in Work or out of Work, let's try to get clear first, what it is that I am, without any Work thought at all. Without even having read All and Everything. With what do I come to the market, when I buy All and Everything?

What is the reason I want to read that book? What is there in me that I hope to find in that book, because I'm dissatisfied with certain things? Not just because I have to like a thing today, and not tomorrow. Something that goes much deeper, as deep as I dare to go.

Have you ever felt, really deeply? Have you ever suffered, deeply? Have you ever had emotional states, that you could describe? Have you ever hated, really hated? Have you ever cared, really caring? Have you ever gone out of your skin? Have you ever felt like exploding? Have you ever been fundamentally enthusiastic?

All of that I call aliveness in a person. And one cannot Work unless there is a desire for being alive, because Work is based on the recognition of Life, and on nothing else. But when there is no aliveness, when there is a little bit, this way and that way, and it doesn't make any difference, ("So la met ey"gal? All things are just about equal to me. There is no desire to do anything, that I don't want to go and swim across the river, because its too much trouble. You see what I mean? What is within you? And you don't have to answer me. You have to answer for yourself. It is a state in which one becomes interested in life, for oneself, as it is now, and knowing then what it is, I want to do something with it, in order to become something that I feel is worth more than what I am at the present time. and then I go and ask different people. I say, What is this about Work? Why should I want to Work? Can you tell me what is involved in it? I just read All and Everything. One...one session, I have, and I really don't know. Please explain to me, what is Work. This word, Partkdolg-Duty, that Gurdjieff uses: Work on one's Self. What should I? Should I, actually, be interested? Because I have interest in this and that. I love my work at the library. I can dig into that, and forget myself. Or maybe you don't, I do

not know, but you find out for yourself. You clear up your own confusion in ordinary life, first. Work does not mean one has to come to the Barn. Work does not even mean that I have to read All and Everything. Work means I wish, because I'm discontented in something in me, that I think should not be there, and it is there. It's not just a little superficiality of not liking exactly what I am, or so forth. It has to be much deeper.

That's why I talk about aliveness; when I actually become alert to the fact that I am alive on this earth, even if I cannot explain anything about the Earth. And I can become interested, even if I don't like the war, I can become interested. If I don't like Nixon, I can become interested in the Presidency, and the task a man has like that. If I am interested in race equality, or trouble, or the black panther, or the session in Chicago, or whatever it is that strikes you, economically or politically, or what. But aliveness, it is a different kind of thing. It is something that I breathe in and out. And I want to know it is this, me, and I want to have something. And then it can become quite fundamental. And then if it is really something that I want, and I know I want it, then I will Work.

Will we continue with questions? Who has questions? Yes.

Cindy Curry: It's a question about All and Everything. I'm reading it for the third time, and the second time I read it aloud, and up until a certain point, which is page 168, I knew that it was correct, what was happening to me when I read it. I used what I read, and I understood. And then I got stuck there. . .

Mr. Nyland: This was the second reading?

Cindy: This was the third time.

Mr. Nyland: Three times, yes.

Cindy: And now, even though I've been stuck in that section for a month, and even though I've read past it, I just yesterday I said I'm just going to read past there and I didn't feel it was right.

Mr. Nyland: But why?

Cindy: I don't know. There's something I don't understand there.

Mr. Nyland: Will we make a bet?

Cindy: Okay.

Mr. Nyland: Good. After you've read it ten times, and there will still be several sections you don't understand, and with that as a viewpoint, you may as well read it for the third time. Just read it.

Cindy: After I tried so hard.

Mr. Nyland: Yah. Maybe you try a little too hard.

Cindy: Maybe so.

Mr. Nyland: Because you already want to understand what an Angel, and an Archangel, understands. And they need seven times reading of All and Everything. All right?

Cindy: Oh, thank you.

Mr. Nyland: What other things? Out of confusion to clarity. Yah.

Jean Sharp: Could you tell me something about imagination, and how it functions, and why it is so destructive, of what I want to be?

Mr. Nyland: It all depends on what kind of imagination you have. If you start to classify it, already, that some imaginations may be destructive. It isn't that at all. Imagination is a capacity of the mind; to either visualize, or to believe that something exists even without visualization. And it only then so-called 'exists' in your imagination, which is then an abstract something in which your mind functions, and is not yet concrete.

I have an imagination when I have words which are not as yet formed into a sentence. But when I make a sentence out of the words, then imagination becomes reality. Imagination is a beautiful function of the brain. I have to learn to find out what kind of imagination is really useful. And I also can find out, when I spend my time on imagining certain things which are quite nonsensical, that I really shouldn't waste my time for that purpose.

Don't degrade imagination. It is something we live by, as hope. And when it becomes a little more reality, that one has a chance to believe that that what is imagination may actually become truth, it becomes faith. And it is quite different. Because when I have that, I add to the capacity of my brain. The brain only is capable of certain mental functions, which give me thoughts. And when thoughts are connected with associations, it can give me insight into certain concrete facts, when the visualization is there and I can testify, with my touch, that something exists; or, that that what is a logical building up of certain thought processes, can give me a solution to questions which might exist in my brain, but then are, when I consider them, logically explained to me, and the solution is satisfying.

My brain can do all of that. My brain can even be interested in combining certain thoughts, again logically; as if they could make a chain, so that then from one thought, going to another, I finally come to a conclusion of something that did not exist before; but because of a thought process is now clear to me.

I can use my thought and my mental processes for a variety of different things, which are not, primarily, thought. They can even become a guide for my feelings. If my feelings could be put in certain

words. And even once and a while, I have the mental audacity to judge about my intuition. Thoughts are not only limited to the brain. Thoughts, when they are eliminated, and reduced to an habitual way of behaving, are still there as furnishing, for me, behaviour, physically; which was based originally on thought. And it extends a great deal. But now there are limitations to my thoughts; there are limitations to building them up and to make a long extended chain of events. Sometimes there are so many thoughts that they crowd each other out. And I cannot continue to put more thoughts, or facts, or whatever I receive by means of the five sense organs into my brain, because it is already too filled, or it is too tired.

But when it is tired for the ordinary processes of the mind, there are still sections of the brain that are not affected by that. There are many sections which are very seldom used. I know when I form words, I use the front; when I ponder, I use the back of my head. I know there are certain sections which are in contact with my emotional state. And particularly in intuition, give me very definite knowledge. But there are certain sections which are not used so often. Thoughts, for instance, about Infinity, I don't use so often. Thoughts about that what I believe are relationships which do not as yet exist, but which are possible. Thoughts of a certain kind of imagination, that when I write a book; which imagination is when it is written as a book, not imagination anymore, but it is in a concrete form as a book, although the subject may be imaginary. You see there are many ways by which a mind can start to expand. And the utilization, then, of what at the present time is not used very much, then it can become engaged, let's say, in the pursuit of esoteric knowledge. And I can spend much more time on it than I usually do.

But let's say for instance I have new experiences. My brain has to start to function; how to meet a new experience, which I've never had before. I have a child, And I have to educate it. I've read about it, But I've never experienced having a child. And a child requires, at a certain time, certain things. And when I'm a mother, I depend on my mother's instinct, but sometimes I really don't know. And when the father is there and he has to put on the diapers, you know, he has a hell of a time.

So there are many things that come as one lives, and in experience, then requires the functioning of the brain, in a certain way. And even when I say, I develop my mind, and I read a great deal because about this and that, and I want to study, and utilize it, because I know now how to read Greek, and I can even talk about it; or I can quote in French; or whatever it might be, My mind starts to function, and is quite willing to function. But also that comes to an end. And then I say, what else is there for which my mind is useful? And then I start to imagine. I say my mind is capable of having a thought go over into a thought form. But now I want a thought, which can stay as a thought, without reality. And then my mind starts to help that kind of an imagination, to give that kind of a thought, about unreality, certain imagination on an imagination; that that what is imagination becomes for me a reality, by endowing it with certain properties, which will make it alive. And for that, phantasy is beautiful, particularly when children have it. And they can live for a long time in an imaginary world. And you can tell them it isn't so. and They will tell you, it is so, in their world. And it doesn't make any difference if they call a shoe a barn. They go sometimes by form. They go by sounds. They certainly don't go by

logic. They make up words of their own. They understand themselves. You don't, because you don't know that language. But really, the child-like phantasies are marvelous. And of many fables, and little fairy tales, are based on it. But it is exactly that kind of imagination that enlarges their world. And this is what I'm talking about. I enlarge my world, by allowing in my mind phantasy to take place. It is still my mind. And there are still certain restricting factors in my mind, And one of them I call: common sense. So when I phantasy too much, and I imagine that I am already in a piece of blue sky sitting there looking around, my common sense: ~~s~~s: "Aha, come down to earth." And that is perhaps a saving grace. But if my mind is really interested in having that and it doesn't ~~not~~ do any harm because I live my own life, and I still eat and drink, and do the right things at the right time, why shouldn't I be free in my world of imagination?

Common sense comes in when imagination requires time and energy, and which then becomes quite useless, when there is an imagination of certain things which can never exist, and there is no use even thinking about it; or that the imagination allows me to create certain conditions, which some part of me likes, and another part does not like. And then, of course, I am on very thin ice. Because what is then ~~that~~ that I wish to allow? How can I use even imagination when there is a connotation connected with it, that it leads to all kinds of phantasies, which are not right? And on what is my "not right" based? As a certain idea, or thought of morality, that I shouldn't spend my thought about all kind of vicious nonsense.

But I can live in my imagination, having a gun in my hand, and killing every rattlesnake around me. And I still say, I

can be a hero. I hope it will never come to pass, but it is not really wrong, if the rattlesnake is actually threatening me. But when that same kind of a gun is used to kill Vietnamese, then ordinary morality, and something in my conscience says, it's horrible, that a man can have that kind of an imagination, or phantasy. Because he will, definitely, at a certain time, do it.

I can live with my thoughts, in imagining that it would be very good to steal, and I can construct all kinds of ways how no one will detect me. Then after some time, perhaps I become a criminal. I will have a hard time to live it down, and maybe the police will be after me before I know it. But if I'm very clever, and I'm really considerate in all the different angles that might enter, I will end up by having ten thousand dollars, and nobody knows where I got it. I know it, but I won't tell.

Don't generalize about phantasy. Phantasy is like an additional world. It is like an addenda. It can be fitted into that, and then help to blow it up a little more; and for a little while one can live in quite a different atmosphere. The difficulty of imagination is, that when I have to come down to Earth, that I still am living there, and I don't want to give it up. And then, of course, I have a little conflict within myself.

Imagine yourself to be a conscious person. Imagine such facts, or such thoughts, or feelings, which you would have as a conscious person. Just imagine yourself to be twenty years further, with all the experiences of the world, or whatever the world can give you; whatever it is that you could imagine yourself to be, as a grandmother; and how you would treat, then, your grandchildren. What

--will--would be a possibility for you to imagine yourself to be fully grown-up, developed, as a woman, and being in this world--what a woman, at such and such an age, could be. How can you imagine your old age? How it would be and could be? A little senile?; or flexible; just adaptable; kind; constantly considering; alive; and having, still, ideas that you will live to be a hundred.

Don't be critical about it. We live by imagination, so tremendously much. Much more than you think. One doesn't have to be so-called concrete, fact-finding man. [A] Man who has his feet on the ground, and is just intellectualizing, and leaving imagination to the artists. My imagination can be extremely beautiful, and sacred. I may not even want to talk about it; but within my ~~imagination~~ self I can even imagine so far, that God is within my Conscience. And there's nothing wrong with it.

You understand a little more? Go ahead and phantasy. Have imagination. Don't give it a description, as if it is already wrong, in principle. I know when it goes off in the wrong direction. I know when my imagination wishes a wall to wall carpet, and I only have two dollars in the bank. That is a little destructive, because it makes me uneasy. But the remedy, in accordance ~~to~~ with Gurdjieff, is to accept the fact you have two dollars in the bank, and not to imagine, even, how to spend it. Ordinary life gives, sometimes, the wrong slant to an imaginary idea. But when one lives much more essentially, the imagination takes on an entirely different kind of form; and then can lead to certain truths which one does not get in ordinary life at all. Judge imagination from the standpoint of your Inner life, And not by what is dictated by the affairs of ordinary, outside world. Then you will be quite safe.

Bernie Rosenberg: Mr. Nyland, do you consider coming to yourself Work, or a Work attempt?

Mr. Nyland: It all depends. What is your self and what comes to your self? It's a nice little phrase, where, you say, collect yourself.

Bernie: well, for me, its a feeling of being alive.

Mr. Nyland: Yes, but alive is not Work.

Bernie: It's a good feeling of ... of Being.

Mr. Nyland: Sure, its a good feeling. Well being, It's not Work, when you want to have a straight definition. Work is only one thing: Something has to be present to me, which is objective; not just something to be present. You don't make that...er...you don't draw that conclusion, yet, because you don't want to draw it. You have to have for Work, a difference between subjectivity and objectivity. When there are concentric circles, you don't go from one circumference, of a circle to the other, to unless you jump over the space between the two. But you think they are spirals. They are not. The structure of an atom, with a nucleus in the center, and made up of protons, and neutrons, and a little bit of electrons, is still as a unit, a kernel, around which there are different circles; not concentric, but in any event, tragectories for other electrons to move around; and because of their speed, staying within the circumference, and remaining attracted to the nucleus, so they don't fly off. And each particular circle, let's call it, it's more an ellipse. But, so . so, circular motion around the nucleus, dependent on how large that circle is, can contain a certain number of electrons. The first one contains only two. The next contains eight. The third contains 16.

The fourth contains 32. Those are all electrons, ~~circulating~~ rotating around the nucleus, and because of the number of electrons, representing certain elements.

If I wish to go from one concentric circle of an element, and which, then, as that circle is filled, I want to go over into another element, where there is only one in the next cycle, I have to overbridge the space between the one circle ~~that is~~ which is now filled, into the other one, which is empty. And it is the changeover of that electron, which can come from the outside, and attach itself to the nucleus, that it has to realize that it ~~belongs~~ has to go to a different kind of a circle. And that that circle, when it is larger, is subject to the law of attraction of the nucleus; but that it is difficult for such an electron to find that place, unless there is a certain form of energy available, for putting that little electron in the proper place. That particular quantity of energy we call a quantum. And the difference between the one circle and the other, is the same as the difference between subjectivity and objectivity.

When I am a subjective creature, I go around in certain circles with whatever the electrons are, as manifestations of myself. And now I want to grow up in the direction of objectivity, and for that I want to create a new kind of circle, with myself as center, in which there is something there that is what I call objective; that is non-subjective, and does not belong to the circle with which I am familiar.

In order to introduce that, I introduce ~~the~~ a concept of awakening; or a concept which gives the indication of a difference between ~~the~~ an unconscious state and ~~a~~ conscious state. And if I want to

describe it, it is the difference between that what takes place in my mind in an unconscious state, in which associations function; in which there is interference of feeling; and all kind of other interferences; and a state which I also call intellectual, in which there is nothing else but the gathering of fact, for the sake of the fact itself, without any description. Which is entirely different concept of Objectivity, as compared to all the other concepts of subject-tivity.

And it is that introduction, which I call the quantum of Objectivity, which is needed for a man to go from his subjective state, into an Objective one. For the time being it's only one electron, and that particular circle can contain, let's say, 16. So it takes a long time for a man to become Conscious, and Conscientious. But the beginning has to be made, and I say my beginning is now dependent on an understanding of the difference between a fact, as I receive it in my ordinary way, which is then connected with all kind of interpretations, and a fact which, I say, is intellectually pure. When I want that, I have to introduce a 'purity factor', which purifies my subjectivity, and leaves a fact, as it is in an Absolute sense, which I then call Objective. You understand that now? It is a step. . . it is not a. . . .

Bernie: Yes, I do understand what you said, Mr. Nyland. I just have one further question. Is there anything that you do with your physical body, at that time, of coming to yourself, that helps you to bridge the gap?

Mr. Nyland: No. It requires the formation of an "I", which in analogy is the formation of a new circle. At the present time, your body, and whatever it is that you experience, will not help you at all.

than ~~only it~~ gives you, maybe, as a certain result of an experience, a desire to do something else, which does not at all belong to your body itself. That desire can be the kind of a wish to create something Objective, which we simply say, Objective Faculty,' and aside from the fact that it may be at first imaginary, ~~into~~ it is something entirely new, which is introduced. that's

There is something so completely new between ~~the~~ a physical sleeping state, and opening your eyes; so that then the different sense organs start to function. That is the difference between sleep, and ordinary life, as we call it, being awake in ordinary life.

Bernie: It must come of itself, ourself, by a wish. This is what you say?

Mr. Nyland: Most likely it will. Because when I am finished with my body being satisfied that it has rested enough, I would say, automatically, I open my eyes.

Bernie: Thank you.

Mr. Nyland: You see. The same step is made when I go from an unconscious state, to a Conscious one. And the same step, again, is made when I go from a Conscious State, into a Cosmic Conscious State. All right? There are three steps.

What other things? Yah?

Bernie Carneol: What can one do to make one's wish stronger?

Mr. Nyland: Can one make what?

Bernie: What can one do in order to make one's wish stronger?

Mr. Nyland: Oh, you have to give it more energy. Where does your wish come from now?

Bernie: Well, I... I guess possibly my mind, and possibly my feelings.

Mr. Nyland: Whatever it is as energy that is now resulting in a wish, when you make that wish, can you then, in the process of making that wish, intensify

it? I think about something and I see it is a very difficult problem. I say to myself; 'I've got to find it.' I say; 'I have to concentrate, with all of me.' I Fix a watch, let's say. I cannot see very well, or it is a little difficult, because I am a little this-and-that; so I try to eliminate all such things, and there it is, and I have to do something. I have to be very careful to put a little screw in, and I have to be careful I don't lose it. So I concentrate with all my attention, physically. I even bite my tongue. You know, you've seen people do it. They sit there with their tongue out of their ... on their lips, ... and biting it, practically, because they want to be absolutely sure that that is. . . This is intensification of a wish to do a thing right.

"When I want to Work, and I know that I have just a quantity of energy, I want to make sure that that quantity is used most efficiently. And for the time being, don't try to extend it, simply intensify. It is just as good for a little while, because then it becomes much more real. If the wish is superficial, it is washed away too soon. But when it goes down to your Essential Being, it sticks. And then you really, as I say, it is, as if, at such a time, for the desire of executing the wish and making it real, all of my centers are united into that wish. And it's not a wish, any more, by itself. My mind is engaged, my feeling, and my body is engaged. The posture is sometimes there. The mind is there when it wishes to exclude all other kinds of thoughts. I want to have just one wish. Sometimes I say; 'God.' Sometimes I say; 'I'. Sometimes I say; 'Look at yourself.' And here is my body. And I make my body in such a state that it has no pretense. That it is just a little bit of a lump of flesh, Completely relaxed if I can; so that there is no

energy that has to go to muscles, and muscular tensions. This is how I intensify a wish. You understand?

The reality of the wish when you find out, when it runs out, hold on to it. Make more of it. There's no reason why you should lose it. You lose it because of an ordinary habitual way of certain things, that you say and then it's gone. This, you hold on. When one speaks, and one wants to enunciate a word until the very end, and the word, let's say, ends with a "d". And you say that word, and you say that word. I intensify my wish to say a word, complete. That's what I mean. That is a wish, when I'm convinced I want Work, for my own sake, in order to make something out of myself. Then it becomes a need, that I have to do it, and no wishy-washy businesses about it. I do it then, at that time, and I say: That is what I now wish. Really, I wish it. Then I Work. Then I even don't worry any more how long it takes, I know it's all of me that goes into that wish. It may take one moment, two moments, I don't know, maybe intensity of a certain kind reaching my solar plexus, reaching my inside, reaching even my essence, reaching maybe even Magnetic Center.

But I don't want to think about that because my wish is completely taking up all the different things of my thoughts, all the different descriptions of my body, all that what are feelings, in a wish. When it is right, I become one, and fused, and of such entity I create "I". My life depends on it. All right?

What else?

Here we go again into another week. And you've had Saturday and Sunday. And I hope, of course, you profited. You got something maybe, to take with you, Something within. Things that

can be straightened out between people, which have arisen during the day, that you feel were not satisfactory. I would say, don't go home until you have said something to the person who you may have offended; or perhaps you did not understand. Straighten it out, if you can. You say: we fought a little bit, we argued, but you really, you know, I didn't mean it that way and don't let any bad thoughts go with you about me, because I don't want you to have that kind of a thought about me. I have other things to do. I don't want to have any negativity just floating around me, and affecting me.

You know a good rule. If you happen to live with someone, always before you go to bed, you make it right. No bad thoughts, no arguments, no kind of misunderstandings. They still will be there, and they will be there; but you say: I wish they wouldn't be there; or at least we come to conclusion that now, no bad feelings. There may be so-called bad thoughts, but that is sometimes a necessity; but no bad feelings because, and one can say: I love you; or, I feel for you; or, I care. But then you go to bed and you can sleep more peacefully.

If one leaves the Barn, and you go home, and you get into your car, and even, sometimes maybe, as you drive back, and you think about your day, and maybe you left certain things undone, and maybe you (you alone, when?) you come back, and you correct it. How much are you willing to correct of such things? If that were, what was, and may have been interpreted, as an insincerity, don't let it be held against you. Straighten it out. We're on a road, you know. We are absolutely on a road. We are not just in ordinary life.

The road to the Chardavogne Village is also a symbol. We work on that.

We have worked. Gradually, every time we work on it, progress is made. I talked about rocks. I talked about now, for instance, we're making something for that bridge; so that next week, we can put that across the brook. And every time we work on that road, having in mind an aim; so that ultimately something can start to exist that we want, if it is right, and we want it, and we can do it. But it means, time after time, to be reminded, and to be patient; and maybe at times to be satisfied, by letting an argument rest. But always straighten it out. It is not the mind, perhaps, that ought to be satisfied, but your feeling. That what you care about, what is the reality of yourself, closest to yourself on Earth. Your mind is sometimes too far away. And the mind does function properly. But your feeling can. And your emotional state, in relation to someone else, can be much more truthful. It is much less encumbered. It is also very much simpler. All you have to do is to look at the person. And then you say: 'Good night.'

It is good to see this as a, call it, responsibility. I call so many things, now, responsibility. So many things that, I believe, are educational. Too many things that, will gradually, make you realize that you are actually a person, walking on the ground, during 1970. That there is that road that has to be built; and that you know it, and you don't want to get out of it; because you want to take whatever you can do about it; and you want to make out of it whatever you are capable of. Keep on going that way, and let other people help you, and you help them. And you try to remain open. Don't have any bad thoughts. If you can do without them, and you can eliminate them. And if there are still bad thoughts that you cannot do anything

about, then before you fall asleep, you pray to God to take it away from you, so that you will not be disturbed during your sleep. So that maybe, not too many dreams will come and not too many, too much nonsense in the expenditure during a dream. Not too many impossibilities, during a dream. Not too many nightmares, during the night. But that you could wake up, refreshed.

God can be with you. You remember the angels ~~that~~ who take care of the human body. Two at your ears, two at your eyes, two at your feet, ~~two~~ one at the head, one for ~~your~~ the nose, two at your hands. And when you wake up in the morning, they give to you, again, what they have temporarily cared for, during the night. So it is with God. When He takes away to give you peace, He does not take it away ~~to~~ simply ~~let~~ to let it be given away forever. When you wake up, He gives you, again, a daily life, ~~to~~ to live through, with whatever happens the day before. So that during that day, you have the opportunity, and you can see what you can do with it, and, again, at the end of the day, God will be there waiting for you to give Him what you could not carry. And then He will preserve it, keep it, in safekeeping. Still, you remain responsible.

I add to responsibilities in tapes, and ~~at~~ in meetings. And I ask you to try to remember, and it doesn't matter if you forget, and ~~at~~ that sometime ~~you say~~ all of a sudden you say; Oh, yes, we did talk about that! ~~And~~ As long as ~~if always~~ there is enough to fill that equilibrium, on the other side of the scale, belonging to your Inner Life; not much in weight, but much in quality. So that then because of that, and the measurement in Inner Life is in accordance with different kinds of ~~types~~ times; that then, in a second ~~in our~~ of our existence, in Consciousness, we can live

through years of unconscious existences. That is why the responsibilities, when taken right, you can take, and you can digest, and you can act in accordance with it.

If you take them, simply, as one responsibility in ordinary life, one after the other, you don't know how to take responsibility simultaneously. All of you, becoming one, is capable of a totality of responsibility, of which you have absolutely no idea, in your unconscious state. I hope that you can learn that. It is as if sometimes one can live several lives, at the same time.

I hope you have a good week. I hope to see you, soon again.

Good night.

And here goes the Penny.

End.

Transcribed by Jean Sharp
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